

AMUSEMENTS

ORPHEUM

Anna Wheaton and Harry Carroll and Clark and Hamilton are the class in the Orpheum bill that opened Wednesday night. There are the Four Readings too, who, billed as sensational jugglers of human beings, furnish innumerable thrills with their remarkable performance. But the Wheaton-Carroll, Clark-Hamilton combinations bring a lot that is new and charming to the local vaudeville stage, and are so placed on the program that it is easy to forget some of the stuff that precedes. Paradoxical as it may seem Mr. Clark is an Englishman, but excruciatingly funny to Americans. His is a natural, spontaneous humor of the kind that is irresistible, and it is easy to imagine that he is just the same sort of chap off the stage. Most of the time during the act, in which Miss Hamilton cleverly assists him, it is the unexpected that happens, and he seems to enjoy the fun that ensues as much as those in the trenches before him. By the way, that's borrowing a line from him which was one of the big hits of the performance, having reference to the appearance of Miss Hamilton when ready for the ballet. They are most delightful in everything they do.

Anna Wheaton and Harry Clark with a piano and the songs for which Carroll is responsible, are a combination, with music, fun and personality, which places them in class A of the big league in vaudeville. They are both as clever as they can be and have made a tremendous hit at every performance.

The Brightons, who begin the entertainment, give us a new insight into the problem of what to do with our old clothes. They are artistic rag pickers to the last degree and can pick up a bundle of varicolored odds and ends and make a picture of them in no time.

Kramer and Kent follow. Theirs is just one of those acts which vaudeville audiences are forced to sit through now and then, waiting for better things, and anything could be better. They are simply insane and have no place in any kind of vaudeville.

"The Might-Have-Beens" is an over-drawn sketch by someone named Robert Sneddon, played by Edna Brothers and John Bernard and a couple of youngsters. The attempt at the sentimental is far fetched, and from beginning to end the thing is flat.

Then we have Lou Holtz, who does his best to imitate Jolson's antics and pull a lot of old yarns in which vulgarity predominates. He is just one of those imitation comedians of a repellant type, too familiar to vaudeville fans to make him even distinctive. The Hearst pictures finish a bill which is fifty-fifty, very good and very bad.

On Sunday, Monday and Tuesday the Orpheum will present its fourth exclusive motion picture program, which is headed by Robert Edeson and Naomi Childers in the Vitagraph drama of the northwest, "Fathers of Men," and the fourth installment of "The Mysteries of Myra," the hypnotic serial. Supplementary pictures on the motion picture bill will be the first installment of a series of cartoons, drawn by the famous artists of the Hearst organization; "The Mishaps of Musty Suffer" and a short travelogue in strange parts of the world.

RAMONA

The filming of Helen Hunt Jackson's "Ramona," which has been seen at the Salt Lake theatre during the week, is as a whole, rather a disappointment, though there is a wealth of detail and enough artistry in the production to complete the evening's entertainment.

A large symphony orchestra is one of the features and renders some excellent music,

though at times it is reminiscent of that which accompanied "The Birth of a Nation." There is also an excellent quartette, surprised in accord with the atmosphere of the California Missions.

"Ramona" in pictures contains scarcely enough thrills for those who follow the films. It is long drawn out and prosaic, though often very beautiful. Considering the theme the picture is not pretentious enough for its setting. Possibly, it would have been more appreciated at a time when those interested in art and literature were satisfied with the simple life and simple things, more substantial as they were, but scarcely meeting the requirements of those in an age that moves too fast.

The leading role, that of Allesandro, is taken by a former Salt Laker, Monroe Salisbury Cash, whose stage name is Monroe Salisbury. His performance is excellent, which is very gratifying to those who saw him formerly on the speaking stage.

"Ramona" will be seen for three days of the coming week, when the engagement will terminate.

THE MISSION PLAY

By Sol. N. Sheridan.

San Gabriel, California, Sept. 4, 1916.

Taking the golden glory of Californian days to the millions of Americans who may hope to come themselves to California, the world famed Mission Play will leave its home in San Gabriel early in September for a tour of the principal cities of the United States that will last for more than two years.

When the Mission Play, which has been called by Dr. Henry Van Dyke "the greatest American pageant," was written, it never was intended that it should be taken away from that sunny atmosphere in which it was born and has had its being. It is the American manifestation of that passion of love and suffering as old as humanity; touching the heart of humanity; lifting up the souls of men to the Power that is over all. It has given to men a series of pictures as broad as all humanity; a single picture in the whole presentation which lingers in the heart after the last curtain has fallen as a blessing from an old man's lips will linger.

But all men cannot come to Calvary, although each one bears the cross. There were and are thousands who may never come. And so the call has come, strong and stronger every year, from those who could not come to San Gabriel—and this demand has become so insistent that the author of the play, John Steven McGroarty, has yielded to it; and later the performance in its own specially constructed play house at San Gabriel, the Mission Play is to go out and shed its light and beauty upon the world of America.

The Mission Play will go upon its tour with all the sumptuous settings which have marked its production at San Gabriel—the productions which have drawn thousands and which have spread the fame of the play around the world. It will carry nearly one hundred people, making it the largest traveling troupe on the road. These people, most of them, grew up around San Gabriel, where the play grew up; and while they are not professional actors, neither are they amateurs. They have grown into the play, as the play has grown, a part of their lives. They are Californians, real Californians. Some of them are descendants of the first Spanish families that settled in the province of California. The Indians in the play are California Mission Indians, with Indians of many other tribes, but all Indians. Their paint is Indian paint, not grease paint.

The writer of the Mission Play, John Steven McGroarty, himself the author of the most notable history of California so far given to American letters, has felt the spirit of the time in which the action of the play is laid; and he has made in this work a contribution to the history

Orpheum

Phone Was. 756

TEN REELS

TEN CENTS

Why Orpheum Picture Fans Increase Pictures

Sunday, Monday, Tuesday

"FATHERS OF MEN"

Featuring

Robert Edeson and Naomi Childers

"MYSTERIES OF MYRA"

MISHAPS OF MUSTY SUFFER

HEARST CARTOONS
HEARST TRAVELOG

AMERICAN

3000 SEATS

SUNDAY AND MONDAY

William S. Hart

in

"The Patriot"

A Big Play of Patriotism

A Triangle Masterpiece

Keystone Comedy

"His Feathered Nest"

Pathe News